

IN THE MUSIC WORLD—TOPICS OF THE EARLY SEASON

Vexed Question of Tempo Is Raised Again at the Opera

It Seems That the Ancient Discussion Will Never Relapse Into Peace—Importance of the Matter of Pace—Wagner's Observations.

By W. J. HENDERSON.

"TIME," remarked a certain learned Theban immortalized by Shakespeare, "travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal." Therefore we may comfortably sit upon the conclusion that the vexed question of tempo was always rumpling its feathers like the irate turkey and that it will never relapse into peace.

The musical season is yet in its infancy and already a dozen occasions have demanded consideration of the subject of tempo. We need not go further back than the opening night of the opera, when Mr. Martinelli posed upon the little platform before the counterfeit presentation of the much discussed *Avanti* and sang the first of the pretty tunes which decorate the score of Puccini's "Tosca."

Mr. Moranzoni, who was conducting the opera, had one idea about the pace at which the song should proceed and Mr. Martinelli had another. They compromised on Mr. Martinelli's, for the sufficient reason that while Mr. Moranzoni could lead his orchestra he could not lead the tenor. The singer stuck to his guns and fired with deliberation.

Who was wrong? Or were they both right? The music reviewer of this newspaper has frequently pondered this theme of tempo and has from time to time written and published words about it. He has often been severely rebuked by musicians for entertaining the belief that in the interpretation of all kinds of music the choice of a correct tempo is of vital importance.

The writer once received a long and interesting letter from a musician who had enjoyed much experience in conducting new compositions, and he recited with glee how he had once played a certain movement first in the tempo given to him by the composer and afterward in that which he himself preferred. The composer instantly agreed with him that the second tempo was the better. It did not occur to the writer of the letter that he was proving this writer's case. The fact that when the composer heard his own music played a little faster than he had ever heard it before and perceived at once that this made it seem better proves conclusively that the question of tempo was highly important.

Richard Wagner Answered the Query.

But it leaves us still with this inquiry before us: "In such a case why are we not to determine that one tempo is as good as another, or like stories, till another is heard?"

Probably the best of all answers to these queries was that made by Richard Wagner before some of us were born. Wagner was not only a great composer but also a master conductor. It was he who startled the London Philharmonic by his fiery and intellectual readings. But he himself had his eyes opened to the real meaning of conducting when he first heard the Paris Conservatoire Orchestra under Habeneck. He heard it play a symphony of Beethoven and swiftly arrived at the conclusion that the conductor had found the key to the true interpretation of the master. And what was that key? Here are Wagner's words as translated by Dannreuther:

Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn and skims along the main."

There can be no question here that the poet indicated to the reader of his verses a slow tempo for the first two lines and a quick one for the second and third. How quick? How slow? Just enough to make the melody of the verse sing itself out in perfect cadence. The determination of that must rely largely on the taste and feeling of the reader. And so, too, the determination of a correct musical tempo must be the act of a musical mind governed by taste and possessed of insight and sensitiveness.

Setting of a General Pace.

Composers often mark their tempi by the beat of the metronome. There is much rebellion against such marks. Conductors refuse to be marched through a symphonic movement by a wooden drill sergeant barking "Left! Right! Left! Right!" or the more familiar "Hei!" Nor does any composer desire anything of this kind. The metronome mark is not to be accepted as the timing of a stroke or a note. It is rather the setting of a general pace in such a manner as a first rate mile runner would set at the start, with the intention of adhering to it in a general way to the finish.

In a conversation with Arthur Nikisch on the technique of conducting, this writer asked him how far he was at any time likely in a concert performance to depart from the prepared plan of the rehearsal. His answer was significant: "I find that a movement seems to be going heavily I accelerate the tempo a little." He added that he made alterations mostly in tempo—rarely in dynamics.

The weight of evidence as well as of argument appears to support Wagner. Weingartner also wrote a book on conducting, and he, too, laid much stress on the value of correct tempo. There is not a single good stage manager who does not know the essentiality of the tempo in the presentation of the spoken drama. He does not call it tempo, but that is what it is. "The scene drags," he says. That means that it goes too slowly. He increases the speed of the movement and gets the effect he seeks.

Naturally the pianist, the violinist and the singer must give as much consideration to this matter as the conductor. The professional concertgoer frequently wishes most fervently that they would do so, especially when he hears a Bach fugue slaughtered by a player who thinks to astonish the multitude by his incomparable agility or a Handel air torn to tatters by a budding Galli-Curci who has not learned how to sing a scale.

Opera Calendar.

MONDAY.
"Tristan and Isolde," with Mmes. Matzenauer and Oregin, Messrs. Taucher, Whitehill and Bender.

WEDNESDAY.
"Die Tote Stadt," with Mmes. Jeritza and Mr. Harold.

THURSDAY.
Matinee—"Carmen," with Mmes. Easton, Miss Queena Mario (debut), Messrs. Martinelli and De Luca. Evening—"Traviata," with Mmes. Bori and Messrs. Gigli and Danise.

FRIDAY.
"Tosca," with Mmes. Jeritza and Messrs. Johnson and Scotti.

SATURDAY.
Matinee—"Don Carlos," with Mmes. Ferialta, Sundellus and Gordon, Messrs. Martinelli, Chailapin and De Luca. Evening—"L'Oracolo" and "Pagliacci," the former with Mmes. Bori, Messrs. Chamlee and Scotti; the latter with Mmes. Rethberg, Messrs. Kingston and Danise.

Debutante in the Metropolitan Opera and Stars in Concerts to Come



FRIEDA
HEMPSEL
in
RECITAL
CARNEGIE
HALL



ELOISE GAGNEAU,
CONTRALTO in RECITAL,
AEOLIAN HALL.



MARIE ROEMAET ROSANOFF,
CELLO in RECITAL, AEOLIAN HALL
Photo by MISHKIN.



QUEENA
MARIO,
WHO MAKES HER METROPOLITAN
OPERA DEBUT AS MICHAELA in
"CARMEN"
Photo by MISHKIN.

New York Symphony Plays on Tour's Eve

Gives Concert To-day at Aeolian Hall and Leaves City To-morrow.

AT the New York Symphony Orchestra's concert in Aeolian Hall this afternoon Felix Salmond, cellist, will be the solo player. The program: Concerto in D, Ph. El. Bach, arranged by Steinberg; Hebrew melody, "Kol Nidrei" (Bruch); Mr. Salmond; symphonic poem, "Fantasia in Roma"; Respighi; Don Quixote, Strauss, with cello obbligato (Don Quixote); Mr. Salmond; tuba obbligato (Sancho Panza), Paganini.

Ernest Schelling, as the soloist, will play Faderewski's piano concerto, A minor, at the society's concert on December 3, in Aeolian Hall. The orchestra will play Mozart's G minor symphony; Pizzetti's "La Pisanella" suite, and the "Tannhauser" overture. Mr. Damrosch will start to-morrow with his orchestra on a tour, which begins at Morristown, N. J., and extends as far as Toronto.

Selipone Guidi, concert master of the Philharmonic Society, will play Beethoven's Scotch fantasy at the Philharmonic concert in Carnegie Hall this afternoon. The orchestra numbers will be the second symphony of Brahms, Liszt's "Tasso," and the "Salome" dance of Richard Strauss, with Josef Stransky conducting.

At the Society's concert at the Metropolitan Opera House on Tuesday evening, Arthur Rubinstein will be the soloist, playing Beethoven's piano concerto, No. 4, as part of a Beethoven cycle. The overture will be Beethoven's "Leonore" Overture No. 3, and the symphony, Tchaikovsky's Fifth in E minor.

On Friday afternoon at Carnegie Hall, Daniel Gregory Mason's Symphony, C minor, will be performed for the first time at these concerts. Rimsky-Korsakov's "Scheherazade" and Tchaikovsky's "March Slav" will also be heard.

Alfred Cortot will be the soloist at the Society's concert at Carnegie Hall on Saturday night, playing Schumann's piano concerto. Mr. Strinsky will lead the orchestra in his first performance this season of Tchaikovsky's "Pathétique" symphony, and in Beethoven's "Leonore" Overture No. 3.

Philharmonic Has Busy Week—Other Events for Music Lovers.

The program for the City Symphony Orchestra's first "pop" concert at the Manhattan Opera House this afternoon, is: Wagner, "Tannhauser" overture; Grieg, "Peer Gynt" suite, No. 1; Johann Strauss, "Die Fledermaus" overture; Schubert, "Valse Triste"; Liszt, Hungarian rhapsody, No. 2.

Mme. Elena Gerhardt, soprano, will make her only appearance here this season with orchestra at the Society's pair of concerts to be held in Carnegie Hall to-morrow night and at Town Hall, Wednesday afternoon. On Monday, at the second concert of the Society's Carnegie Hall series, Mme. Gerhardt will sing with the Pelham Choral Club, which Howard Barlow is conductor, Schubert's "Ständchen" as arranged for soprano solo, women's chorus and orchestra. The Romanze from Schubert's "Rosamunde" music and "Die Allmacht" of the same composer will be the singer's other contributions. The orchestra will play Beethoven's "Leonore" Overture No. 3, selections from Schubert's "Rosamunde" ballet music and Brahms's first symphony. The program for the Town Hall concert will be Mahler's "Kindertotenlieder," with orchestra, Brahms's first symphony and two military marches, by Schubert.

The Boston Symphony Orchestra will open its New York season at Carnegie Hall on Thursday evening and Saturday afternoon. Pierre Monteux will conduct at the evening concert. Berlioz's "Fantastique" symphony, two descriptive pieces of the late Charles T. Griffes, "Clouds" and "The White Peacock"; Vaughan Williams's Fantasia for string orchestra on a theme by the early English composer, Thomas Tallis, and Glazunov's symphonic poem, "Stenka Razin." For the matinee the symphony will be the fourth of Brahms. Strauss's

"Thus Spake Zarathustra" will also be played.

Marie Roemaet Rosanoff, distinguished cellist, recently returned from abroad after a season in Spain with Pablo Casals and a most successful concert tour in France and Belgium. She will appear at Aeolian Hall December 5.

The extra series of Monday evening concerts in Symphony Hall, Boston, by the Boston Symphony Orchestra, which was instituted last year, is to be continued. These concerts, patronized in large degree by people untutored in symphonic music, are the outgrowth of a demand for symphony concerts in Boston which exceeds the bounds of the regular forty-eight Friday afternoon and Saturday evening concerts. Pierre Monteux is to present regular symphony programs and the following soloists are to appear: Ernest Schelling, Ester Ferrabini-Jacchia, Florence Macbeth, Renee Chemet and Magdeleine Brard.

The program is announced for the Gertrude Bennett Concert to be given in Symphony Hall, Boston, by the Boston Symphony Orchestra on December 8. Pierre Monteux will conduct. Mr. Gertrude's orchestral arrangement of the pianoforte waltzes of Brahms. Mr. Monteux has chosen other composers and pieces connected with the musical life of Vienna, where Mr. Gertrude has been prominent as a conductor for many years. Schubert's Unfinished Symphony, Beethoven's Fifth Symphony, also Strauss's "Till Eulenspiegel," a composer and score of which Mr. Gertrude was an early champion, Razin, will also be played. Wilhelm Gertrude was the second conductor of the Boston Symphony Orchestra.

John McCormack will appear as an interpreter of German lieder in the original program at his first concert to-night at the Hippodrome. Hugo Wolf's "Wo ich dich Treue" is the number chosen. It is McCormack's favorite in German song literature. He will also sing for the first time Armas Jernfelt's "A Dreamer's Song to Life," as translated by himself; Handelian airs; Irish folks songs; "The Lost Chord," and other selections. Ru-

Calendar of Concerts.

TO-DAY.
Carnegie Hall, 3, Philharmonic Society. Aeolian Hall, 3, New York Symphony Orchestra. Town Hall, 3:30, Friends of Music. Manhattan Opera House, 3, the City Symphony Orchestra "pop" concert. Hippodrome, 8:15, John McCormack. Metropolitan Opera House, 8:30, operatic concert.

MONDAY.
Carnegie Hall, 8:30, City Symphony Orchestra. Aeolian Hall, 3, Miss Margarette Somme, pianist. Aeolian Hall, 8:15, Beethoven Association.

TUESDAY.
Metropolitan Opera House, 8:30, Philharmonic Society. Carnegie Hall, 8:15, Miss Frieda Hempel, soprano. Aeolian Hall, 3, Beryl Rubinstein, pianist. Aeolian Hall, 8:15, Miss Minerva Komenarski, contralto. Town Hall, 3, George S. Madden, barytone. At the residence of Mrs. Dunlevy Milbank, 1026 Fifth avenue, 3, Miss Jeanne de Mare, lecture-recital, "La Musique Russe."

WEDNESDAY.
Town Hall, 3, City Symphony Orchestra. Wanamaker Auditorium, 2:30, Charles Courbin, organ recital. Aeolian Hall, 3, Miss Elise Gagneau, contralto. Carnegie Hall, 8:15, Leonidas Corvino, barytone. Town Hall, 8:15, Miss Elsie Reigl, contralto.

THURSDAY.
Carnegie Hall, 8:15, Boston Symphony Orchestra. Aeolian Hall, 8:15, Miss Ethel Katz, pianist.

FRIDAY.
Carnegie Hall, 2:30, Philharmonic Society. Biltmore Hotel ballroom, 11, musicale. Aeolian Hall, noon-day musicale, directed by Frank La Forge and Ernesto Berumen. Aeolian Hall, 8:15, Harold Morris, pianist.

SATURDAY.
Carnegie Hall, 2:30, Boston Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, Victor Wittgenstein, pianist.

ton Symphony Orchestra and held the post for thirteen seasons in two terms—1884-1889 and 1898-1906.

The Friends of Music will give an all Bach program at their first concert this afternoon in Town Hall. The forces who will present the music are: Arthur Bodanzky, director; an orchestra; the society's chorus, Stephen S. Townsend, chorus master; Bronislaw Huberman, violinist; and four singers from the Metropolitan Opera House—Frances Peralta, soprano; Marion Telva, contralto; George Meader, tenor, and Paul Bender, bass. The works to be heard are: Choral prelude for organ, "Auf tiefer Not schreie ich zu Dir" (orchestrated by Bodanzky); church cantata No. 18—"Der Friede sei mit Dir." Mr. Bender and chorus; concerto in A minor for violin and orchestra; church cantata No. 63—"Christen, Aetzet diesen Tag."

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Continued on Page Eight.

AMUSEMENTS.

METROPOLITAN OPERA HOUSE.
Mon. 7:45, Tristan, Matzenauer, Oregin, Taucher, Whitehill, Bender, Bodanzky. Wed. 8:15, Tote Stadt, Jeritza, Telva, Harold, Schelling, Steiner, Bodanzky.

THURS. (Thankg't Mat.) at 2, 8 to 8:30.
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Continued on Page Eight.

AMUSEMENTS.

TOWN HALL, THIS AFTERNOON AT 3:30

FRIENDS OF MUSIC

FIRST SUBSCRIPTION CONCERT—BACH PROGRAM
ARTUR BODANZKY—Conductor
Chorus, Orchestra and Assisting Artists
Bronislaw Huberman, Violinist, Paul Bender, Bass, George Meader, Tenor, Frances Peralta, Soprano, Marion Telva, Contralto

AEOLIAN HALL, TUESDAY AFT., NOV. 28, AT 8:15
RUBINSTEIN
PIANIST. Steinway Piano.

AEOLIAN HALL, SATURDAY AFT., DEC. 2, AT 8:15
WITTGENSTEIN
PIANIST. Knabe Piano.

AEOLIAN HALL, MONDAY EVE., DEC. 4, AT 8:15
SEITZ
PIANIST. Steinway Piano.

AEOLIAN HALL, SATURDAY AFT., DEC. 9, AT 8:15
HUTCHESON
SCHUMANN PROGRAM. Steinway Piano.

CARNEGIE HALL, Wednesday Eve., DEC. 13, AT 8:15
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SOMME MORRIS
Town Hall, Sat. Eve., Dec. 9 at 8:30
SCHUBERT EVENING
by ELENA

GERHARDT
"The High Priestess of Franz Schubert"—Chicago Herald, Oct. 23, 1922.
The Program will consist of "Die Winterreise" (in 3 parts).
Tickets at Box Office. Central 5 Box at the Piano. Steinway Piano.

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Sunday Afternoon, December 3 at 3

Rachmaninoff
TICKETS NOW AT BOX OFFICE. STEINWAY PIANO.
DIRECTION C. J. FOLEY.

Carnegie Hall, Next Thurs. Ev., Nov. 30, at 8:15. Sat. Aft., Dec. 2, at 2:30
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

PROGRAMS—Thurs.: "Fantasia" by VAUGHAN WILLIAMS; "Paganini" by GLAZUNOV; "Stenka Razin" by STRAUSS; 5th Symphony by HONEGGER; "Horatius Triumphans" by STRAUSS.
Tickets on Sale at Box Office—\$2.50, \$3.00, \$1.50, \$1.00, 75c (no tax).
(Season Tickets on Sale Until Day Before Concert.)

NEW YORK SYMPHONY
WALTER DAMROSCH, Conductor

AEOLIAN HALL, TUES. EVE., NOV. 28, at 8:15
SOMME MORRIS
Mgt. Haasell & Jones, Mason & Hamlin Piano
TOWN HALL, WED. AFT., DEC. 6, at 3:00
Song Recital by CARL SCHLEGEL
Baritone Metropolitan Opera Co.
Mgt. Haasell & Jones. Knabe Piano used.

THIRD BILTMORE
FRIDAY MORNING MUSICALS
Biltmore Box Office (Biltmore Hotel)
Mgt. R. E. Johnston. Knabe Piano.

CASE
ZANELLI
RAOUL VIDAS
AEOLIAN HALL, SUN. AFT., DEC. 3, at 3
Soloist: ERNEST SCHILLING.
Mozart, Pizzetti, Faderewski, Wagner.
Tickets at Box Office. George Engel, Mgr.

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Josef Stransky conducting. Carnegie Hall
Tues. Aft., 3:00, Selipone Guidi.
"Stranges' Dance of Salome"
METROPOLITAN OPERA HOUSE
Tues. Eve., Nov. 28, 8:15
Tchaikovsky 5th Symphony
Rubinstein, 4th Beethoven Concert
Carnegie Hall, Fri. Aft., Dec. 1, 8:00
Mason Symphony, 1st Time, "Scheherazade"
Sat. Eve., Dec. 2, 8:30, Cortot.
Under direction of
Dr. S. Rabin Academics. Steinway Piano.

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Contralto, Metropolitan Opera Co.
Tickets \$2.50, \$2.00, \$1.50, \$1.00, 75c
Concert Management Arthur Judson, Steinway.

ABOLIAN HALL, Thurs. Aft., Dec. 7, at 3
Song Recital by URSULA GREVILLE
Concert Management Arthur Judson, Steinway.

ONLY NEW YORK RECITAL THIS SEASON.
TOWN HALL, MON. AFT., DEC. 4, at 3
DONAHUE PIANIST
Mgt. Harry & Arthur Culbertson.
Culbertson Piano.

AEOLIAN HALL, TUES. EVE., DEC. 5, at 8:15
VIOLIN RECITAL BY MAX OLANOFF
Thurs. 5:30, to 8:20 Now. (Steinway)
AEOLIAN HALL, TUES. AFT., DEC. 5
SONG RECITAL BY
FRANK LA FORGE at the Piano.
Tickets \$2.50 to \$2.00 at Box Office.
Mgt. S. Hurak, Aeolian Hall. (Steinway)

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AEOLIAN HALL, TUES. EVE., DEC. 5, at 8:15
SONG RECITAL BY
FRANK LA FORGE at the Piano.
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